



Sacred Songs  
— for —  
Little Singers

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# SACRED SONGS

FOR

## LITTLE SINGERS.

A COLLECTION ADAPTED

FOR PRIMARY CLASSES IN SABBATH-SCHOOLS.

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EDITED BY

*~~~~~* HELEN P. BRIGGS. *~~~~~*

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CLEVELAND, O.

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1883.

## P R E F A C E.

Every teacher of the Primary class in Sabbath-schools, must have recognized the interest which the children take in the songs, and how largely Singing must enter into the exercises of the hour. Because of this love something should be given them to sing in harmony with the child's nature. Give a child a *melody*, and the little singer will soon be found to yield an appreciative sympathy with the *harmony*. In the following songs, with their accompaniments, the simplicity of a child, which is analogous to the simplicity that is in Christ, is recognized. The songs have been sung by a class of 200 little ones, and are the outgrowth of an actual want, showing itself from time to time upon different occasions. Children at home as well as at school have enjoyed the singing of the songs, and they are published in the hope that they may be of service, especially to the teacher of the Sabbath-school infant class. A piano-forte in preference to any other instrument should be used in accompaniment.

Very earnest thanks are given to the friends who have kindly assisted by granting use of hymns bearing their names; and others for suggestions which have added to the value of the work. Many of the hymns and adaptations, as well as a large part of musical arrangements, are the sole property of the author, and the work as a whole is secured by copyright.

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“ A psalm or hymn sung in soft chorus to the piano in the adjoining room he often asked for, and in reply to the question what he would like he would say, ‘ Just give me a bairn’s hymn.’ ”

—*Dr. Guthrie’s Life, Vol., II., p. 487.*



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# SACRED SONGS

## No. 1. Prayer.

T. B. POLLOCK.  
*Lento.*

REINECKE.

1 Je - sus, from thy throne on high, Far a - bove the bright blue  
2 Lit - tle lives may be di - vine, Lit - tle deeds of love may

sky; Look on us with lov - ing eye, Hear us, ho - ly Je - sus.  
shine, Lit - tle ones be whol - ly thine, Hear us, ho - ly Je - sus.

3 Be thou with us every day,  
In our work and in our play,  
When we learn and when we pray,  
Hear us, holy Jesus.

4 Make us brave, without a fear:  
Make us happy, full of cheer;  
Sure that thou art always near;  
Hear us, holy Jesus.

## No. 2. Dear Saviour, to Thy Little Lambs.

J. LEESON.

"That we should follow his steps."—1 Pet. 2. 21.

SCHUMANN.

*mf*

1 Dear Saviour, to thy lit - tle lambs A lamb-like tem - per give, And  
2 As thou for-giv-est all our sins, So teach us to for - give; As

dai - ly may we learn of thee In joy and peace to live.  
free - ly we re - ceive from thee, So may we free - ly give.

3 Oh, teach us to forbear, like thee,  
Not answering again;  
Remembering how our Saviour bore  
The scoffs of wicked men.

4 Make us affectionate and kind,  
Gentle, and meek, and good;  
Mindful how dearly we were bought  
With thy most precious blood.

## No. 3. Jesus, Gentle Saviour.

JULIA A. MATTHEWS.

REV. T. R. MATTHEWS.

1 Je - sus, gen - tle Sav - iour, Hear our ear - nest prayer,

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It consists of a vocal melody line and a piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics 'Je - sus, gen - tle Sav - iour, Hear our ear - nest prayer,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Make us lit - tle chil - dren All thy con - stant care.

The second system continues the musical score. The vocal line has a quarter rest followed by the lyrics 'Make us lit - tle chil - dren All thy con - stant care.' The piano accompaniment continues with the same rhythmic pattern.

2 We are very happy,  
All the world is fair,  
Seldom do we sorrow,  
Seldom have a care.

3 Dear and blessed Saviour,  
Hold our little hands,  
Lead us in thy footsteps,  
Heeding thy commands.

## No. 4. Jesus, High in Glory.

CARL REINECKE.

*Andante con moto.*

1 Je - sus, high in glo - ry, Lend a list - 'ning ear,

*dolce.*

The first system of the musical score is in 2/4 time with a key signature of one flat (B-flat). It features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part consists of chords in the right hand and single notes in the left hand. The tempo is marked 'Andante con moto' and the first piano part is marked 'dolce'.

When we bow be - fore thee, In - fant prais - es hear.

The second system continues the musical score with the same vocal and piano parts. It concludes with a double bar line.

2 We are little children,  
Weak and apt to stray;  
Saviour, guide and help us  
In the heavenly way.

3 Save us, Lord, from sinning,  
Watch us, day by day,  
Help us now to love thee,  
Take our sins away.

## No. 5. Saviour, Bless a Little Child.

"Ye are blessed of the Lord."—Psa. 115. 15.

ARTHUR S. SULLIVAN.

♩—80.

1 Sav - iour, bless a lit - tle child, Teach my heart the

way to thee, Lov - ing Sav - iour, care for me. A - men.

2 I am young, but thou hast said,  
All who will may come to thee;  
Loving Saviour, care for me.

3 Let me put my trust in thee,  
Teach me how and what to speak;  
Loving Saviour, care for me.

4 I would never go astray,  
Keep me in the heavenly way;  
Loving Saviour, care for me.

# No. 6. Our Father in Heaven.

*Lento.*

SCHUMANN.

1 Our Fa - ther in heav'n, To thy name be giv'n All  
 2 May thy king - dom come, May thy will be done On

The first system of the musical score for 'Our Father in Heaven' by Robert Schumann. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Lento.'.

glo - ry and praise In glad songs that we raise.  
 earth as it is By the an - gels in heav'n.

The second system of the musical score, continuing the vocal and piano parts. It includes the lyrics for the second line of the prayer.

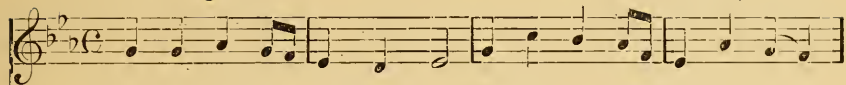
3 Oh, give us, we pray,  
 The bread for each day;  
 Forgive us our sins,  
 As by us they're forgiven.

4 From every temptation  
 Lead us afar;  
 All glory and power  
 Shall be thine evermore.

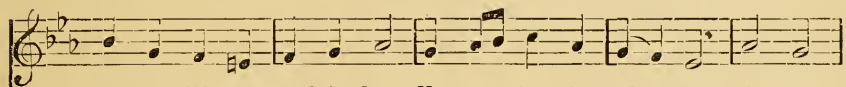
## No. 7. Children's Litany.

T. B. POLLOCK. ♩—69.

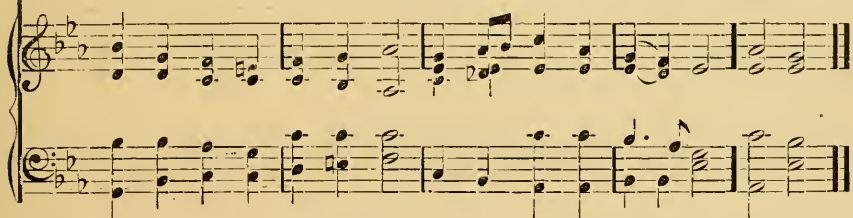
S. S. WESLEY, MUS. D.



- 1 Je - sus, from thy heavenly throne, Watching o'er each lit - tle one  
2 Lit - tle hearts may love thee well, Lit - tle lips thy love may tell,



- Till our life on earth is done; Hear us, ho - ly Je - sus. A - men.  
Lit - tle hymns thy praises swell; Hear us, ho - ly Je - sus.



- 3 May we grow from day to day,  
Glad to learn each holy way,  
Ever ready to obey;  
Hear us, holy Jesus.

- 4 Jesus, whom we hope to see,  
Calling us in heaven to be  
Happy evermore with thee;  
Hear us, holy Jesus.



## No. 8. Jesus, Tender Saviour.

ANON.

*Andantino.*

REINECKE.

1 Je - sus, ten - der Sav - iour, Thou hast died for me,

Make me ver - y lov - ing In my heart to thee

2 When the sad, sad story  
Of thy grief I read,  
Make me very sorry  
For my sins indeed.

3 For I know thou lovest,  
And dost care for me;  
Make me pure to meet thee  
In that happy land.



## No. 9. Father, Holy Guardian.

ANON.

H. K. LEWIS.

*Andante.*

1 Fa - ther, ho - ly Guard - ian,  
2 So that when night com - eth,

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Andante'. The melody consists of two lines of music. The first line has a repeat sign after the fourth measure. The second line also has a repeat sign after the fourth measure. The lyrics are placed below the notes.

In thy ten - der love      Teach us lit - tle chil - dren  
And we kneel to pray,      We may look in glad - ness

The musical score continues on a new system. It features a treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The melody continues from the previous system. The lyrics are placed below the notes.

## Father, Holy Guardian.—Continued.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains two phrases of lyrics. The piano accompaniment is written on two staves (treble and bass clefs) and features a flowing, arpeggiated pattern in the right hand and a more rhythmic, chordal pattern in the left hand.

To be like the dove. Kind and ver - y lov - ing  
On a well-spent day. And may feel thy bless - ing

The second system of the musical score continues the vocal and piano parts. The vocal line has a first ending bracket over the final measure. The piano accompaniment continues with the same arpeggiated texture. The lyrics conclude with the word 'OMIT.' in brackets.

To our play-mates all, In - to an - gry pas - sions  
Fill each lit - tle breast. Like a soft ca - [OMIT.]

# Father, Holy Guardian.—Concluded.

Nev-er let us fall. *2 pp* [OMIT.]  
ress - ing, As we go to

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a more active, flowing line with many sixteenth and thirty-second notes. The music is in G major, indicated by two sharps (F# and C#) on the key signature.

rest, Like a soft ca - res - ing, *rall.* As we go to rest.

The piano accompaniment for the second system continues the musical themes from the first system. It features similar chordal textures in the right hand and a more rhythmic, flowing line in the left hand. The tempo marking 'rall.' (rallentando) is placed above the final measure of the right hand. The piece concludes with a double bar line.

# No. 10. Jesus Christ, Our Saviour.

W. WHITING.

H. K. LEWIS.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 6/8 time, starting with a whole rest for four measures followed by a quarter note G, an eighth note A, and a quarter note B. The middle and bottom staves are piano accompaniment. The middle staff begins with a piano (*p*) dynamic and features a melody of eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with chords and single notes.

1 Jesus Christ, our  
2 Let thine an - gels

The second system of the musical score continues the composition with three staves. The vocal line continues the melody from the first system. The piano accompaniment maintains its harmonic support with chords and moving lines in both the middle and bottom staves.

Sav - iour, Once <sup>†</sup> for us a child; In thy whole be - hav - ior  
guide us, Let thine arms en - fold, In thy bo - som hide us,

# Jesus Christ, Our Saviour.—Concluded.

Meek, o - be - dient, mild, In thy footsteps treading, We thy lambs would  
Shel-tered from the cold, To thy-self us gath - er, Bless us day by

*cres. dim. cres.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs). The first measure of the piano part has a *cres.* marking. The second measure has a *dim.* marking. The third measure has a *cres.* marking. The system ends with a double bar line.

be— In thy footsteps tread - ing, We thy lambs would be.  
day, To thy - self us gath - er,— Bless us day by day.

*dim.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs). The first measure of the piano part has a *dim.* marking. The system ends with a double bar line.

# No. 11. Hosanna, Loud Hosanna.

J. THRELFALL.

"Hosanna in the highest."—Matt. 21. 9.

CARL REINECKE.

*Allegretto,*

1 Ho - san - na, loud ho - san - na! The lit - tle chil - dren cry;  
2 The Lord of men and an - gels Rode on in low - ly state;

Ho - san - na in the high - est, Glo - ry to God on high!  
Nor scorned that lit - tle children Should on his bid - ding wait.

3 To Jesus, who had blessed them,  
Close folded to his breast,  
The children sang their praises,  
The sweetest and the best.

4 Bright angels joined the chorus  
Beyond the cloudless sky;  
Hosanna in the highest!  
Glory to God on high!

## No. 12. Jesus Christ, My Lord and King.

J. E. LEESON,

H. K. LEWIS.

1 Jesus Christ, my Lord and King, Help a lit - tle one to sing; Poor as

The first system of the musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal melody line and a piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

is the praise I bring, Thou wilt smile on me.

The second system continues the musical score. The vocal line has a quarter rest before the lyrics. The piano accompaniment continues with similar patterns, ending with a double bar line. The system concludes with a final chord in the piano part.

2 Love shall guide me in thy way,  
Teaching me from day to day;  
Still, in all I do or say,  
To remember thee.

3 May I fear to grieve thee, Lord;  
May I love thy holy Word;  
Find that it can joy afford  
Holiest joy to me.



# No. 13. Saviour, Blessed Saviour.

GODFREY THRING.  
*Allegretto.*

REINECKE.

The first system of the musical score is written for voice and piano. The voice part is on a single staff in 2/4 time, starting with a forte (f) dynamic. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part begins with a series of chords and moving lines, with a *dolce* marking appearing at the end of the first measure of the right-hand part.

1 Saviour, bless - ed Saviour, Lis - ten whilst we sing,      Hearts and voices  
2 All we have we of - fer, All we hope to be,      Body, soul, and

The second system continues the musical score. The voice part continues with the lyrics. The piano accompaniment features more complex rhythmic patterns, including triplets in both the right and left hands. The system concludes with a double bar line and repeat signs.

rais - ing Prais - es to our King.      Hearts and voic - es rais - ing  
spir - it All we yield to thee.      Bod - y, soul, and spir - it,



# Saviour, Blessed Saviour.—Concluded.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains two measures of music, each with a triplet of eighth notes, followed by a measure with a whole note and a final measure with a half note and a forte (f) dynamic marking. The lyrics 'Prais-es to our King. Sing al-le-' are written below the first two measures. The middle staff is a treble clef with a key signature of one flat and a 6/8 time signature. It contains two measures of music, each with a triplet of eighth notes, followed by a measure with a whole note and a final measure with a half note and a forte (f) dynamic marking. The lyrics 'All we yield to thee.' are written below the first two measures. The bottom staff is a bass clef with a key signature of one flat and a 6/8 time signature. It contains two measures of music, each with a triplet of eighth notes, followed by a measure with a whole note and a final measure with a half note and a forte (f) dynamic marking.

Prais-es to our King. Sing al-le-  
All we yield to thee.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat and a 6/8 time signature. It contains two measures of music, each with a triplet of eighth notes, followed by a measure with a whole note and a final measure with a half note and a forte (f) dynamic marking. The lyrics 'lu-ia, Praise our King; Sing al-le-lu-ia, Praise our King.' are written below the first two measures. The middle staff is a treble clef with a key signature of one flat and a 6/8 time signature. It contains two measures of music, each with a triplet of eighth notes, followed by a measure with a whole note and a final measure with a half note and a forte (f) dynamic marking. The lyrics 'lu-ia, Praise our King; Sing al-le-lu-ia, Praise our King.' are written below the first two measures. The bottom staff is a bass clef with a key signature of one flat and a 6/8 time signature. It contains two measures of music, each with a triplet of eighth notes, followed by a measure with a whole note and a final measure with a half note and a forte (f) dynamic marking.

lu-ia, Praise our King; Sing al-le-lu-ia, Praise our King.

3 Thou, for our redemption,  
Cam'st on earth to die;  
Then, that we might follow,  
Didst go up on high.  
Sing alleluia.

4 Saviour, blessed Saviour,  
Listen whilst we sing;  
Never weary raising  
Praises to our King.  
Sing alleluia.

## No. 14. When Children Join in Singing.

S. P. GILL.

"They are as the angels of God."—Mark 12. 25.

CARL REINECKE.

1 When chil - dren join in sing - ing The migh - ty Sav - iour's  
2 When chil - dren join in learn - ing The way that leads a -

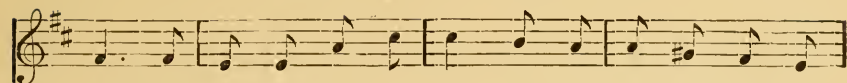
*poco ritard, a tempo.*

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The vocal line has two parts: a soprano part (labeled '1') and an alto part (labeled '2'). The piano accompaniment consists of chords in the right hand and single notes in the left hand. The tempo marking 'poco ritard, a tempo.' is placed between the vocal and piano staves.

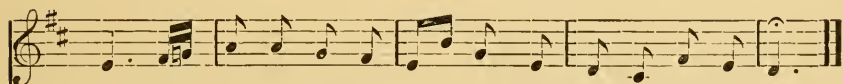
praise, It is on earth be - gin - ning The end - less song to  
bove, It is a step re - turn - ing Un - to the God of

The second system of the musical score continues the vocal melody and piano accompaniment. It maintains the same key signature and time signature. The vocal parts continue with the lyrics 'praise, It is on earth be - gin - ning The end - less song to' for the soprano and 'bove, It is a step re - turn - ing Un - to the God of' for the alto. The piano accompaniment continues with the same harmonic structure.

## When Children Join in Singing.—Concluded.



raise. When chil - dren join in pray - ing To him who hear - eth  
love. Oh, what a hap - py meet - ing Of chil - dren in the



prayer, They then are Christ o - bey - ing, Who makes a child his care.  
sky! For - ev - er there re - peat - ing The song of praise on high.



## No. 15. Hark! Dear Children.

W. P. BALFERN.

CARL REINECKE.

1 Hark! dear children! hear the an-gels, As they sing of Je-sus' love;

Hark! the song of lit-tle children, They, too, sing Christ's praise above.

2 We can blend our infant voices  
With the songs the angels raise,  
For, if we believe in Jesus,  
He will not despise our praise.

3 Let us, then, this day adore him,  
Let his praise our time employ,  
And our hearts, when evening closes,  
Will have found his service joy.

## No. 16. I Am Jesus' Little Lamb.

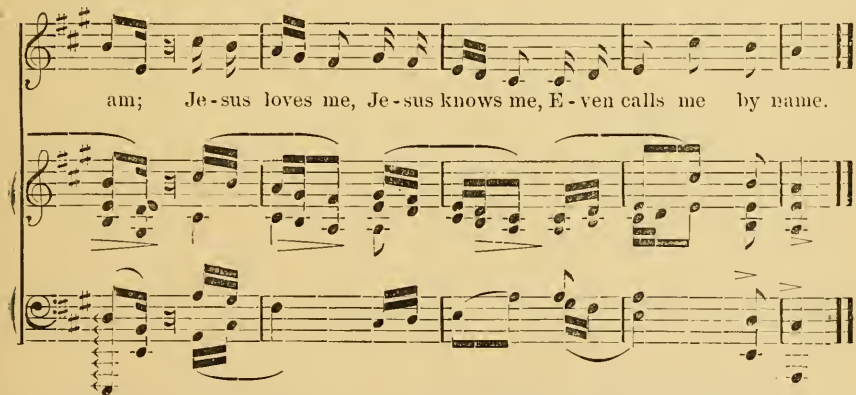
*"He shall carry the lambs in his bosom."—Isa. 11. 2.*

LOUISA VON HAYN.

R. FRANZ.



1 I am Je - sus lit - tle lamb, Ev - er glad at heart I



am; Je - sus loves me, Je - sus knows me, E - ven calls me by name.

2 Safely in and out I go,  
Jesus loves and keeps me so;  
Should I not be always glad?  
None whom Christ loves are sad.

3 When I hunger Jesus feeds me,  
When I thirst my Shepherd leads me  
Where the waters softly flow,  
Where the sweet pastures grow.

# No. 17. Now Glad Voices Raising.

MRS. E. A. SEVERANCE.

J. S. EACH.

*Andante con moto.*


1 Now glad voices raising, Come,  
2 Our thankful hearts bringing, Come,  
3 All glory and blessing, Come,

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a whole rest followed by a melodic phrase. The middle and bottom staves are grand staves (treble and bass clefs) with a complex accompaniment of eighth and sixteenth notes.

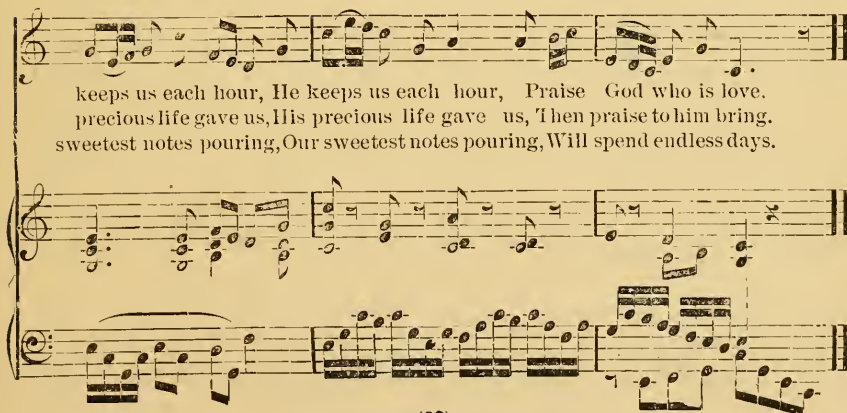
let .... us be prais - ing, Come, let..... us be prais - ing Our  
let..... us be sing - ing Come, let..... us be sing - ing To  
ev - er ad - dress - ing, Come, ev - er ad - dress - ing The

The second system of the musical score continues the melody and accompaniment from the first system, with the same three-staff layout.

## Now Glad Voices Raising.—Concluded.



Fa - ther a - bove;      Made first... by his pow - er, He  
 Je - sus our King;      He left heav'n to save us, His  
 Spir - it in praise.      The three blest a - dor - ing, Our



keeps us each hour, He keeps us each hour, Praise God who is love.  
 precious life gave us, His precious life gave us, 'Then praise to him bring.  
 sweetest notes pouring, Our sweetest notes pouring, Will spend endless days.



## No. 18. Come to Me.

"I love them that love me."—Prov. 8. 17.

REINECKE.

1 Lit-tle chil-dren, love the Lord, List-en to his gra-cious  
2 Lit-tle ones the Sav-iour took In his arms with kind-est  
3 Let us, then, while we are young, Praise the Lord with heart and

*p* *dolce.*

The first system of the musical score for 'Come to Me' by Reinecke. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the vocal line. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a dynamic marking of *p* (piano) and a tempo/mood marking of *dolce.* (dolce).

word; Come, and you shall sure-ly find Christ, a Sav-iour, good and  
look; Still the chil-dren he befriends, And his help-ing pi-ty  
tongue; Sure of this, world with-out end, Je-sus is the children's

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics continue across the vocal line. The piano accompaniment continues with the same musical style and dynamics.



## Come to Me.—Concluded.

kind, And he says, most ten-der-ly, "Suf-fer them to come to me."  
 lends, For he says, most ten-der-ly, "Suf-fer them to come to me."  
 friend, For he says, most ten-der-ly, "Suf-fer them to come to me."

*calando.*

## No. 19. Good News.

KATE CAMERON.

ARR. BY A. STONE.

1 Good news for lit - tle chil - dren, Who - ev - er they may be,  
 2 How - ev - er poor and need - y, How - ev - er weak and small,  
 3 None are too young to love him, None are too young to know

To them the lov - ing Sav - iour Has said, "Come un - to me."  
 The boundless love of Je - sus En - cir - cles one and all.  
 The name of him who saves them From end - less death and woe.

## No. 20. Come, Holy Spirit.

ADAPTED.

"Led by the Spirit."—Rom. 8. 14.

J. BARNBY.

1 Come, ho - ly Spir - it, to my heart, Oh,  
2 Come, as the light, thy love in - part, And

The first system of the musical score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by a series of eighth and sixteenth notes. The middle staff continues the melody with eighth notes, some marked with a '3' indicating a triplet. The bottom staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes.

hear an in - fant's prayer; Stoop down and make my  
let it ev - er be A ho - ly, hum - ble,

The second system of the musical score continues on three staves. The top staff features a melodic line with eighth notes and rests. The middle staff contains a triplet of eighth notes and continues with eighth and sixteenth notes. The bottom staff provides a bass line with eighth and sixteenth notes, including some rests.

## Come, Holy Spirit.—Concluded.

*rit.*

heart thy home,      And shed thy blessings there, And shed thy blessings there.  
hap - py heart,      A dwell - ing place for thee, A dwelling place for thee.

*rit.*

Detailed description: This is a musical score for a hymn. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is written in a simple, accessible style. The lyrics are printed below the staff, with the words 'And shed thy blessings there' repeated. The piece concludes with a 'rit.' (ritardando) marking.

## No. 21. Come, Children, and Learn the Story.

MRS E. A. SEVERANCE.

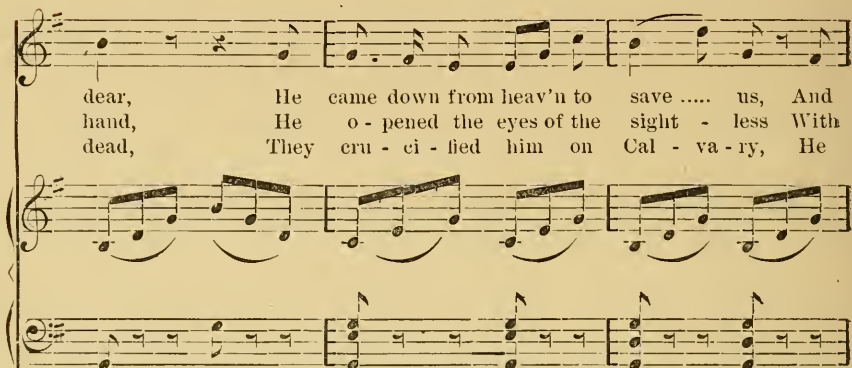
SCHUBERT.

*Poco animato.*

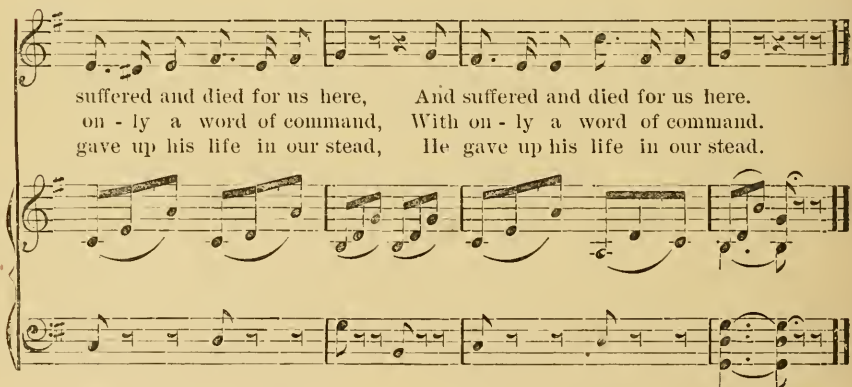
1 Come, chil - dren, and learn the sto - ry      Of Je - sus, the Sav - iour, so  
2 He sought for the sick and suff'ring,      And healed with a touch of his  
3 And won - der of wonders the greatest,      Though oth - ers he raised from the

Detailed description: This is a musical score for a hymn. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a time signature of 6/8. The melody is written in a simple, accessible style. The lyrics are printed below the staff, with the words 'Of Je - sus, the Sav - iour, so' repeated. The piece concludes with a 'rit.' (ritardando) marking.

# Come, Children, and Learn the Story.—Concluded.



dear,                      He came down from heav'n to    save ..... us, And  
 hand,                     He o - pened the eyes of the    sight - less With  
 dead,                    They cru - ci - fied him on    Cal - va - ry, He



suffered and died for us here,            And suffered and died for us here.  
 on - ly a word of command,            With on - ly a word of command.  
 gave up his life in our stead,            He gave up his life in our stead.

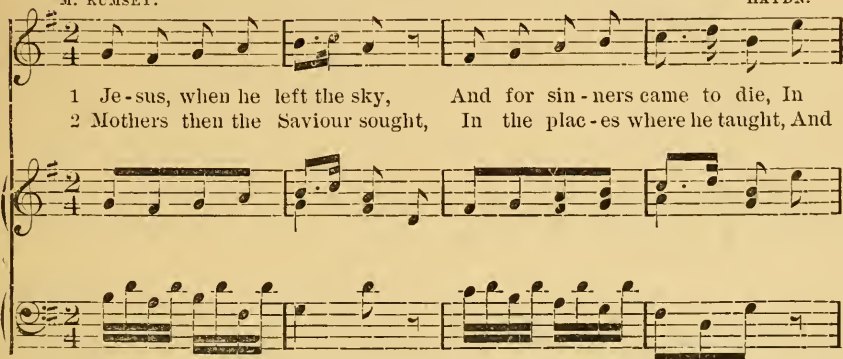
4 He lay in the tomb of Joseph,  
 And round it the soldiers kept guard;  
 But trembling they fled, sore affrighted,  
 They saw not the glorified Lord.

5 The grave could not keep our Saviour,  
 He rose, he ascended on high;  
 He lives, and whoever will trust him  
 Shall rise, when he calls, to the sky.

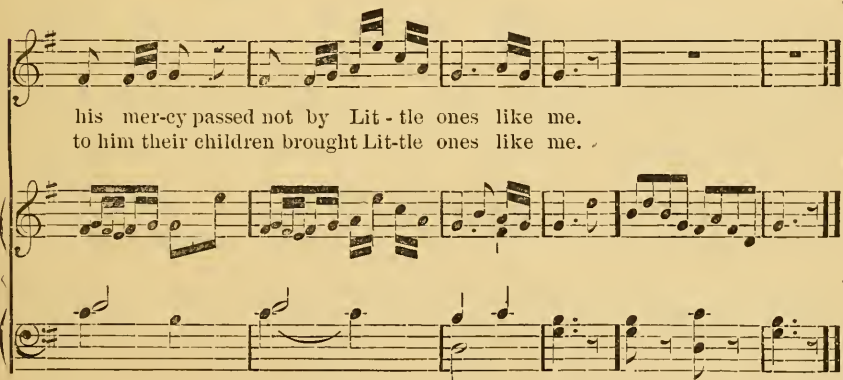
# No. 22. Jesus, When He Left the Sky.

M. RUMSEY.

HAYDN.



1 Je - sus, when he left the sky,      And for sin - ners came to die, In  
2 Mothers then the Saviour sought,      In the plac - es where he taught, And



his mer - cy passed not by Lit - tle ones like me.  
to him their children brought Lit - tle ones like me.

3 Did the Saviour say them nay?  
No; he kindly bid them stay,  
Suffered none to turn away;  
Little ones like me.

4 Children, then, should love him now,  
'Twas for them his life he gave;  
Pray to him, and praise him, too,  
Little ones like me.

# No. 23. His Little Child.

REV. R. H. SMITH.

HENRY KING LEWIS.

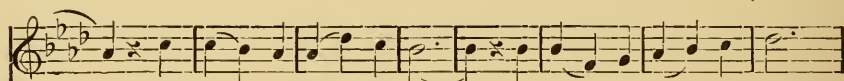
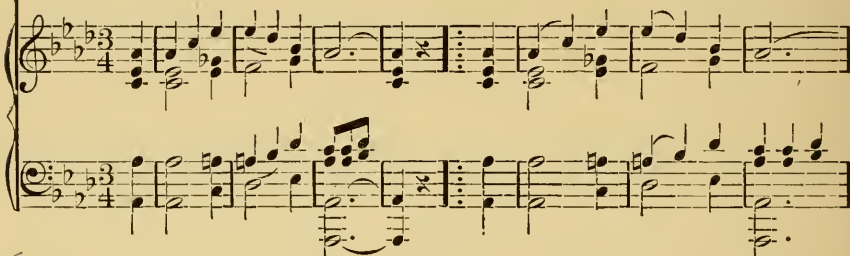
*Affettuoso.*



1 I am a lit - tle child,.....

2 And I will go to him,.....

3 And I will stay with him,.....



..... And Je - sus cares for me, .. For e - ven me he wants ...

..... And I will let him see, ... How glad I am to come, ...

..... For Je - sus wish - es me, ... Though I grow big and old,.....



## His Little Child.—Concluded.

His lit - tle child to be,..... His... lit-tle child,

*Allegro. pp.*

*pp*

This musical system contains two staves. The upper staff is a vocal line in G major (one flat) with lyrics. The lower staff is a piano accompaniment. The tempo and dynamics are marked as *Allegro. pp.* and *pp*.

His..... lit-tle child.

*a tempo.*

This musical system continues the piece. The upper staff has lyrics and rests. The lower staff continues the piano accompaniment. The tempo is marked as *a tempo.*

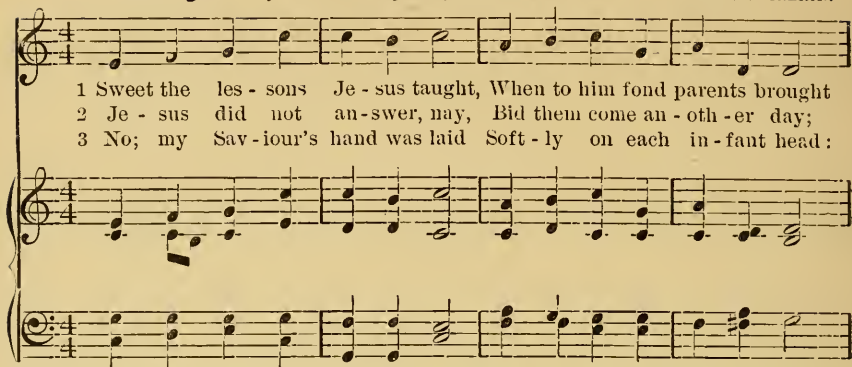


## No. 24. Sweet the Lessons Jesus Taught.

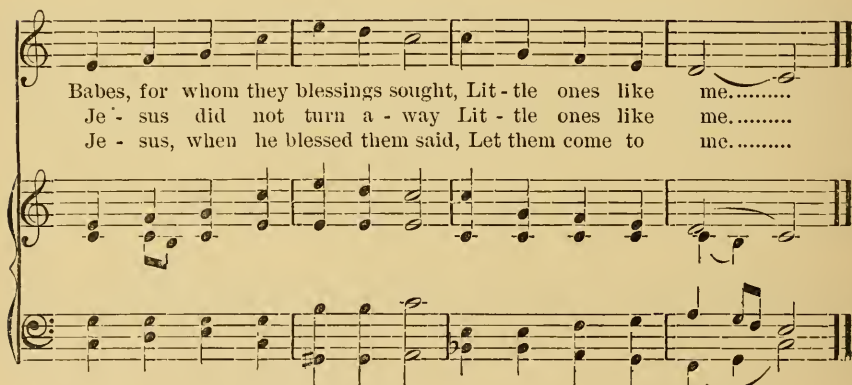
JANE E. LEESON, ♩-80.

"Of such is the kingdom of God."—Matt. 10. 14.

J. BAPTISTE CALKIN.



1 Sweet the les - sons Je - sus taught, When to him fond parents brought  
 2 Je - sus did not an - swer, nay, Bid them come an - oth - er day;  
 3 No; my Sav - iour's hand was laid Soft - ly on each in - fant head :



Babes, for whom they blessings sought, Lit - tle ones like me.....  
 Je - sus did not turn a - way Lit - tle ones like me.....  
 Je - sus, when he blessed them said, Let them come to me.....

4 Babes may still the blessing share,  
 Lambs be his peculiar care;  
 He will in his bosom bear  
 Little ones like me.

5 Saviour, on my infant head  
 Let thy gracious hand be laid,  
 While I do as thou hast said,  
 Coming unto thee.



# No. 25. The Omnipresent.

H. BATEMAN.

H. K. LEWIS.

1 Al-ways by day, al-ways by night, While rest-ing, or at play, My

The first system of the musical score for 'The Omnipresent'. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, and two piano accompaniment staves in bass clef. The lyrics '1 Al-ways by day, al-ways by night, While rest-ing, or at play, My' are written below the vocal staff.

life is pass-ing in thy sight, Thou markest all my way.

*p cres. dim. p*

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'life is pass-ing in thy sight, Thou markest all my way.' are written below the vocal staff. The piano part includes dynamic markings: *p cres. dim. p*.

2 I cannot speak, but thou dost hear,  
I whisper, thou dost know,  
I walk, and thou art ever near,  
Thou goest where I go.

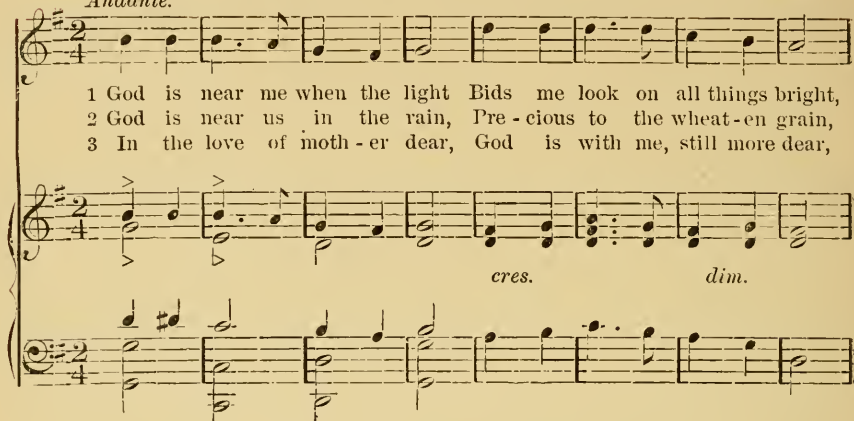
3 Bless me, and keep me near to thee  
In holy, loving fear,  
That it may please and comfort me  
To know that thou art near.

## No. 26. God With Us.

H. K. LEWIS.  
*Andante.*

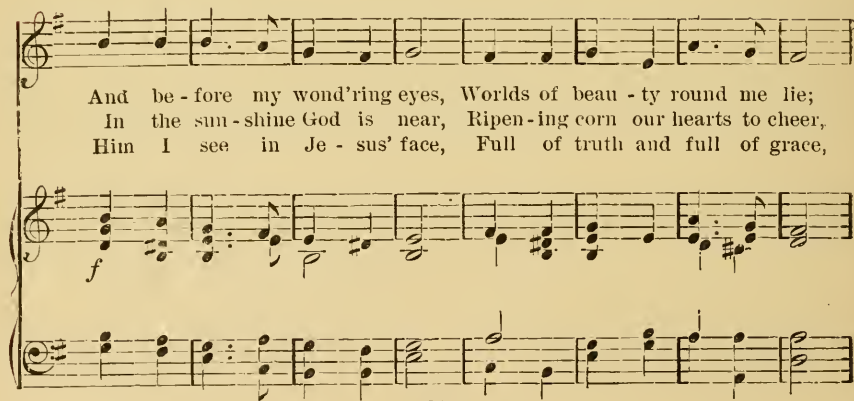
"In him we live, and move, and have our being."—Acts 17. 28.

H. K. LEWIS.



1 God is near me when the light Bids me look on all things bright,  
2 God is near us in the rain, Pre-cious to the wheat-en grain,  
3 In the love of moth-er dear, God is with me, still more dear,

*cres.* *dim.*



And be-fore my wond'ring eyes, Worlds of beau-ty round me lie;  
In the sun-shine God is near, Ripen-ing corn our hearts to cheer,  
Him I see in Je-sus' face, Full of truth and full of grace,

*f*

## God With Us.—Concluded.

Thine the light, it is thy touch Makes my eye to see so much.  
 Nev - er ab - sent, year by year, When is not our Saviour near?  
 Once, like me, a lit - tle child, On - ly al - ways meek and mild.

The musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, featuring chords and moving lines that support the vocal melody.

## No. 27. God, The Father in Heaven.

W. HEY.

REINECKE.

*Andante.*

1 From the bright blue heav - ens, With the an - gels mild, God, our  
 2 With a Fa - ther's kind - ness gives him dai - ly bread; Shields from

The musical score consists of three staves. The top staff is a single melodic line in treble clef, marked with a common time signature (C) and an *Andante* tempo. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, featuring chords and moving lines that support the vocal melody.

# God, the Father in Heaven.—Concluded.

lov - ing Father, looks on ev - 'ry child; Lov - ing - ly he lis - tens  
ev - 'ry dan - ger ev - 'ry lit - tle head. Tell all lit - tle chil - dren

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter rest, and continues with eighth notes E5, D5, C5, B4, and A4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A piano dynamic marking 'p' is present in the piano part.

to each lit - tle prayer, Watches ev - 'ry foot - step With a Father's care.  
of this Fa - ther true, Who will ne'er forsake them, if his will they do.

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern as the first system. The piano part includes a 'p riten.' (piano, ritardando) marking. The system concludes with a double bar line.

# No. 28. Dear Jesus, Thou Hast Died for Me.

MRS. E. A. SEVERANCE.

SPOHR.

*Andante.*

1 Dear Je - sus, thou hast died for me, And I would glad and

thankful be; I'll try to serve thee ev'ry day, In all I do, in all I say.

2 I often grieve thee, and do wrong  
And I am sinful with my tongue;  
My feet are found in evil ways,  
And I am naughty in my plays.

3 Forgive my sins, and let me be  
A little child who pleases thee;  
I'll serve thee here till my life is past,  
And dwell with thee in heaven at last.

# No. 29. If I Come to Jesus.

FANNY J. CROSBY, 1867.

FR. E. FESCA, 1822.

1 If I come to Je - sus, Hap - py shall I be, Hap - py shall I be,  
2 If I come to Je - sus, He will hear my prayer, He will hear my prayer,

*Sempre ben tenuto.*

He is gent - ly call - ing Lit - tle ones like me, Little ones like me.  
He will love me dear - ly, He my sins did bear, He my sins did bear.

3 If I come to Jesus,  
He will take my hand,  
He will kindly lead me  
To a better land.

4 There with happy children,  
Robed in snowy white,  
I shall see my Saviour  
In that world so bright.

# No. 30. It Will Always Help Me.

MISS L. T. GUILFORD.

SCHUBERT.

1 It will always help me To be kind and true,  
2 Is it hard with patience Minding what I'm bid,

The first system of the musical score is in 2/8 time, with a key signature of one flat (B-flat). It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line has two parts: a soprano part (1) and an alto part (2). The system ends with a double bar line.

If I ask in ear-nest, What would Jesus do, What would Jesus do.  
Help me, heavenly Father, To do as Je-sus did, To do as Jesus did.

The second system of the musical score continues the vocal melody and piano accompaniment. It features the same vocal parts (1 and 2) and piano accompaniment. The system ends with a double bar line.

3 When my heart is tempted  
From the truth to stray,  
Let me softly whisper,  
What would Jesus say?

4 So my work and playing  
Happy hours shall fill  
Not as I would rather,  
But as Jesus will.



## No. 31. I Love to Hear the Story.

E. H. MILLAR.

BEETHOVEN.

1 I love to hear the sto - ry Which an - gel voic - es tell, How

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It contains the melody for the first line of the song. The middle staff is a treble clef with the same key signature and time signature, containing a second melody line. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics '1 I love to hear the sto - ry Which an - gel voic - es tell, How' are written below the first two staves.

once the King of glo - ry Came down on earth to dwell.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It contains the melody for the second line of the song. The middle staff is a treble clef with the same key signature and time signature, containing a second melody line. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics 'once the King of glo - ry Came down on earth to dwell.' are written below the first two staves.

2 And if I try to follow  
His footsteps here below,  
He never will forget me,  
Because he loved me so.

4 For he has kindly promised  
That I shall surely go  
To sing among his angels,  
Because he loved me so.



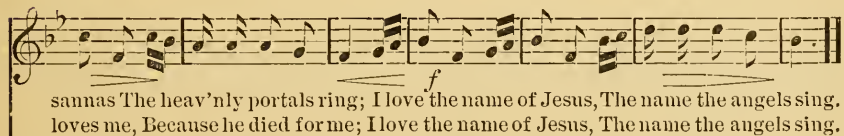
## No. 32. I Love the Name of Jesus.

"Thou shalt call his name Jesus."—Matt. 1. 21.

CARL REINECKE.

*Andantino.*

- 1 I love the name of Jesus, That name the angels sing, And with their loud ho-  
2 To la - bor for my Saviour, My greatest joy shall be; I know that Jesus



# No. 33. How Dearly God Must Love Us.

S. W. PARTRIDGE.

"Abundant in goodness."—Exod. 34. 6.

SCHUMANN.

1 How dear-ly God must love us, And this poor world of ours, To  
2 There's not a weed so low - ly, Nor bird that cleaves the air, But

spread blue skies a - bove us, And deck the earth with flow - ers.  
tells, in ac - cents ho - ly, His kind - ness and his care.

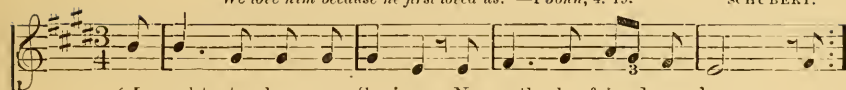
3 He bids the sun to warm us,  
And light the path we tread;  
He gives our needful clothing,  
And sends our daily bread.

4 The Bible, too, he sends us,  
That tells of Jesus' love,  
Oh, may God's kindness lead us  
To him who dwells above.

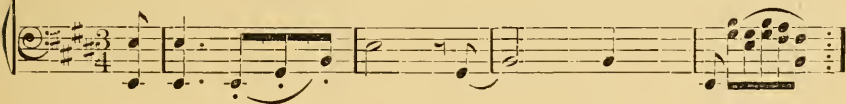
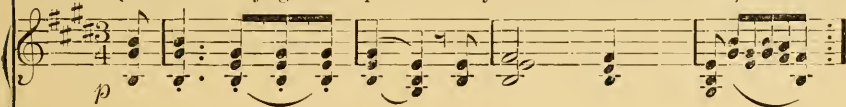
# No. 34. I Ought to Love My Saviour.

"We love him because he first loved us."—1 John, 4. 19.

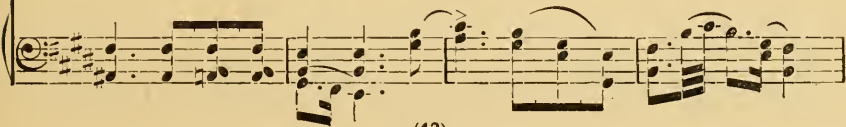
SCHUBERT.



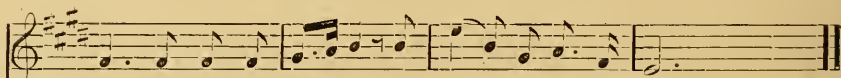
- 1 { I ought to love my Saviour, No earth-ly friend can be
- 2 { So lov - ing, kind and faithful As he hath been to me; Be-
- 3 { It is but ver - y lit - tle For him that I can do, And
- Then let me seek to serve him My earth-ly journey through; And
- And when we reach the mansion He has pre-pared for me, And
- 'Twill be my grateful pleasure My Saviour's face to see; And



fore my lips could ut - ter His sweet and precious name, Un-  
with - out sigh or mur-mur, To do his ho - ly will, And  
'mid the an - gels' mu - sic, Which then will greet my ear, How



## I Ought to Love My Saviour.—Concluded.

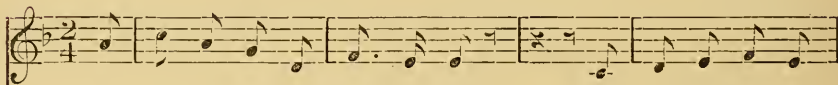


til the pres-ent mo-ment His love hath been the same.  
in my dai-ly du-ties, His wise commands ful-fill.  
ea-ger-ly I'll list-en My Saviour's voice to hear.



## No. 35. Guardian Angels.

SCHUMANN.



1 When children lay them down to sleep, Two an-gels come, their  
2 But when they wake at dawn of day, The two bright angels



## Guardian Angels.—Concluded.

watch to keep,                      Cov'ring them up,      safe - ly and warm,  
go a - way,                      Resting them from their work      of love,      For

The first system of the musical score features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are written below the staff. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include a piano (*p*) marking and a crescendo/decrescendo hairpin.

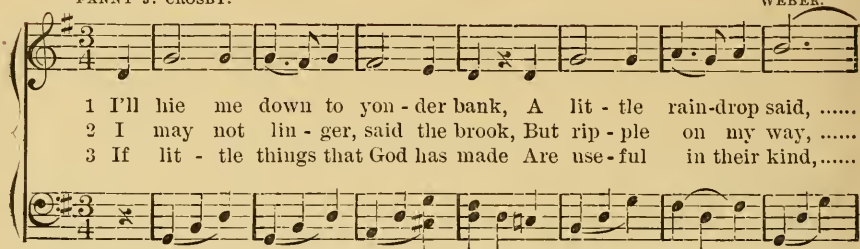
Ten - der - ly shield - ing      them from harm.  
God      him - self      keeps watch be - tween.

The second system continues the musical score. The vocal melody concludes with a double bar line. The piano accompaniment continues with the same eighth-note bass line and chordal texture. The system ends with a final double bar line.

# No. 36. I'll Hie Me Down to Yonder Bank.

FANNY J. CROSBY.

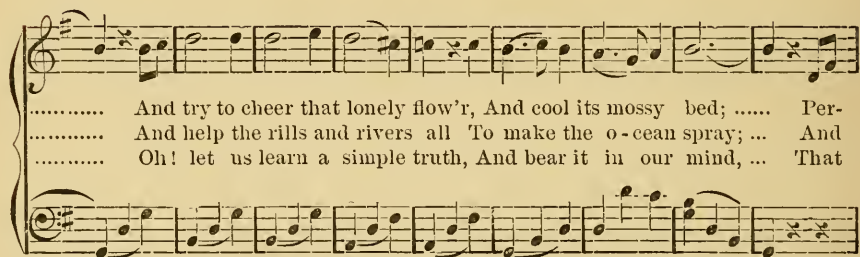
WEBER.



1 I'll hie me down to yon - der bank, A lit - tle rain-drop said, .....

2 I may not lin - ger, said the brook, But rip - ple on my way, .....

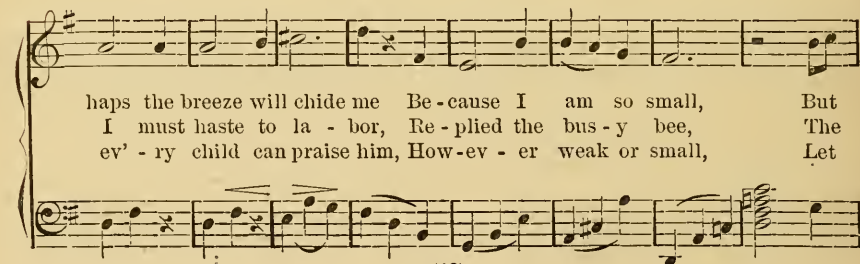
3 If lit - tle things that God has made Are use - ful in their kind, .....



..... And try to cheer that lonely flow'r, And cool its mossy bed; ..... Per-

..... And help the rills and rivers all To make the o - cean spray; ... And

..... Oh! let us learn a simple truth, And bear it in our mind, ... That



haps the breeze will chide me Be - cause I am so small, But

I must haste to la - bor, Re - plied the bus - y bee, The

ev' - ry child can praise him, How - ev - er weak or small, Let



# I'll Hie Me Down to Yonder Bank.—Concluded.

sure - ly I must do my part, For God has work for all.....  
 Sum - mer days are long and bright, And God has work for me.....  
 each, with joy, re - mem - ber this, The Lord has work for all.....

## No. 37. God is Love.

HAYDN.

1 God is love, and when we read How he loved us in his  
 2 God is love, he sent his Son Us to save from sin and  
 3 Take, O Lord, these hearts of ours, Fill them with thy love di-

Word, Hard must be our hearts in - deed, If we do not love the Lord.  
 woe; Oh, then, to the Lord a - bove. Let our youthful hearts be given.  
 vine; Take our souls, with all their powers, Let them be for - ev - er thine.

## No. 38. God is Ever Good.

*"How great is thy goodness."—Psa. 31. 19.*

HAYDN.

*mf* 1 See the shin - ing dew - drops On the flowers strewed,

Prov - ing, as they spar - kle, God is ev - er good.

2 Hear the mountain streamlet  
In its solitude,  
With its ripple saying,  
God is ever good.

3 In the leafy treetops  
Where no fears intrude,  
Merry birds are singing,  
God is ever good.

4 Bring, my heart, thy tribute,  
Songs of gratitude,  
While all nature utters,  
God is ever good.



## No. 39. Work for Jesus.

WORDS AND MUSIC BY A. H. MILES.

1 Ro - sy cheek and dim - ple, Sun - ny eyes and blue,  
2 Yet, we may do some - thing Ev - 'ry pass - ing day,  
3 God from heav - en sees us, And will help us try

The first system of music consists of a vocal melody in G major (one sharp) and common time, and a piano accompaniment in G major and common time. The vocal line has three measures, and the piano accompaniment has three measures.

We are young and sim - ple, Lit - tle can we do.  
Where there is a tear - drop We can wipe or stay.  
Here to work for Je - sus, While the min - utes fly.

The second system of music continues the vocal melody and piano accompaniment. The vocal line has three measures, and the piano accompaniment has three measures.

4 If to work for Jesus,  
We will really try,  
One day he'll receive us  
In his home on high.

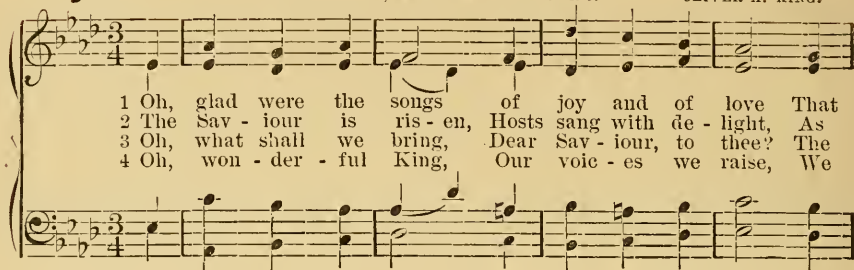
5 Then, with shining faces,  
Where the angels stand,  
We shall take our places  
In the happy land.

## No. 40. Oh, Glad Were the Songs.

♩-76.

"He is not here, but is risen."—Luke 24. 6.

OLIVER A. KING.



1 Oh, glad were the songs of joy and of love That  
2 The Sav - iour is ris - en, Hosts sang with de - light, As  
3 Oh, what shall we bring, Dear Sav - iour, to thee? The  
4 Oh, won - der - ful King, Our voic - es we raise, We

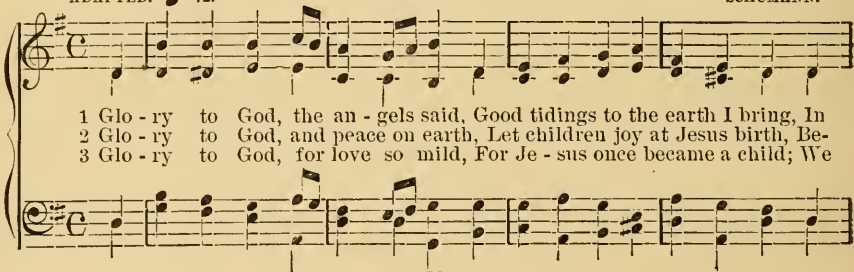


burst from the throngs of an - gels a - bove.  
forth from death's pris - on Christ came in his night.  
sweet flowers of Spring, The pearls of the sea?  
al - so would bring Our glad songs of praise.

## No. 41. The Angels' Song.

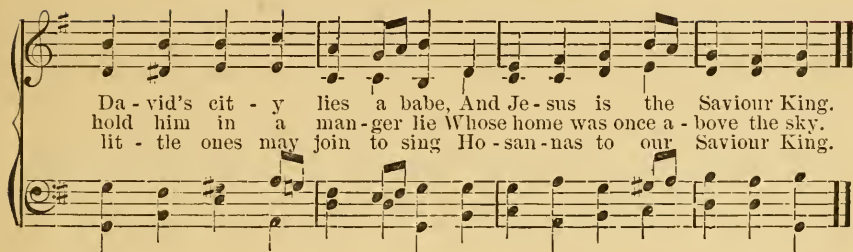
ADAPTED. ♩-72.

SCHUMANN.



1 Glo - ry to God, the an - gels said, Good tidings to the earth I bring, In  
2 Glo - ry to God, and peace on earth, Let children joy at Jesus birth, Be-  
3 Glo - ry to God, for love so mild, For Je - sus once became a child; We

## The Angels' Song—Concluded.

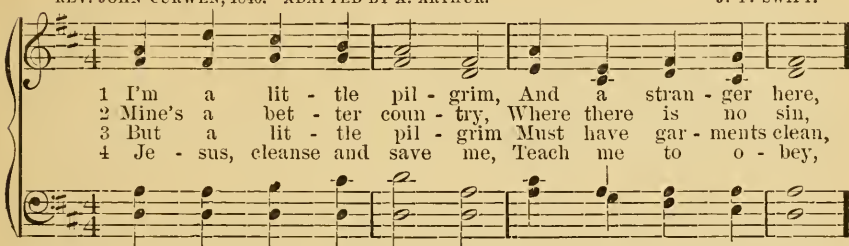


Da - vid's cit - y lies a babe, And Je - sus is the Saviour King.  
 hold him in a man - ger lie Whose home was once a - bove the sky.  
 lit - tle ones may join to sing Ho - san - nas to our Saviour King.

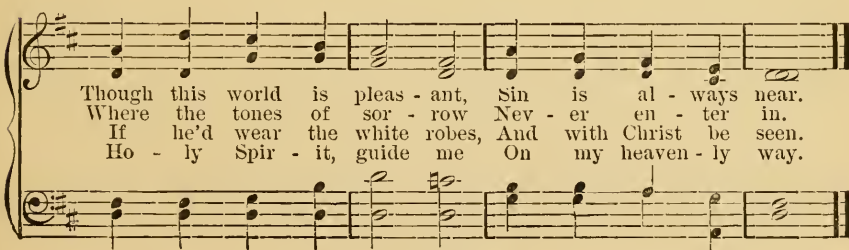
## No. 42. I'm a Little Pilgrim.

REV. JOHN CURWEN, 1840. ADAPTED BY A. ARTHUR.

J. F. SWIFT.



1 I'm a lit - tle pil - grim, And a stran - ger here,  
 2 Mine's a bet - ter coun - try, Where there is no sin,  
 3 But a lit - tle pil - grim Must have gar - ments clean,  
 4 Je - sus, cleanse and save me, Teach me to o - bey,



Though this world is pleas - ant, Sin is al - ways near.  
 Where the tones of sor - row Nev - er en - ter in.  
 If he'd wear the white robes, And with Christ be seen.  
 Ho - ly Spir - it, guide me On my heaven - ly way.

## No. 43. Little Givers.

ANON.

MENDELSSOHN.

1 Lit - tle giv - ers, come and bring Trib - ute to your heav'nly

The first system of the musical score for 'Little Givers'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics '1 Lit - tle giv - ers, come and bring Trib - ute to your heav'nly' are written below the notes. The piano accompaniment consists of two staves, treble and bass, with the right hand playing a continuous eighth-note pattern and the left hand providing a simple harmonic accompaniment.

King, For the an - gel voice-es say, Lit - tle giv - ers, give to-day.

The second system of the musical score. The vocal line continues with the lyrics 'King, For the an - gel voice-es say, Lit - tle giv - ers, give to-day.' The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

2 Little givers, do your part  
With a glad and willing heart,  
Till the youth in every land  
Learn the Saviour's sweet command.

3 Mahy offerings, though but small,  
Make a large one from you all;  
Give your heart, with holy love,  
Give your praise, like that above.

## No. 44. We Are But Little Children.

C. F. ALEXANDER.

*"For my sake,"—Matt. 5. 2.*

HAYDN.

1 We are but lit - tle children weak, Not born in a - ny high estate, What

The first system of music consists of three staves. The top staff is a vocal line in G major (one flat) and 2/4 time, featuring a melody with eighth and sixteenth notes. The middle staff is a piano accompaniment in the same key and time, with a similar rhythmic pattern. The bottom staff is a bass line, also in 2/4 time, providing harmonic support with chords and single notes.

can we do for Je - sus' sake, Who is so high, and good, and great?

The second system of music continues the melody and accompaniment from the first system. It also consists of three staves (vocal, piano, and bass) in G major and 2/4 time, ending with a double bar line.

2 Oh, day by day each Christian child  
Has much to do for his dear sake;  
With smiles of peace and looks of love,  
Light in our dwellings we may make.

3 Then we may stay the angry blow,  
Then we may check the hasty word,  
Give gentle answers back again,  
And fight a battle for our Lord.

# No. 45. Consecration.

F. R. HAVERGAL.

*"As a little child,"—Mark 10. 15.*

SCHUBERT.

1 Take my life, and let it be Con - se-  
 2 Take my feet, and let them be Swift and  
 3 Take my lips, and let them be Filled with  
 4 Take my love, my Lord, I pour At thy

era - ted, all to thee; Take my hands, and  
 beau - ti - ful for thee; Take my voice, and  
 mes - sa - ges from thee; Take my sil - ver  
 feet its treas - ure store; 'Take my - self, and

## Consecration.—Concluded.

let them move At the im - pulse of thy love.  
 let me sing Al - ways, on - ly for my King.  
 and my gold, Not a mite would I with - hold.  
 I will be Ev - er, on - ly, all for thee.

*sf*

## No. 46. Little Children, Sweetly Sing.

*Andante.*

REINECKE.

1 Little children, sweetly sing On this birth-day of our King, Now a joyous  
 2 Hark! a new song rends the sky, Glory be to God on high, Peace on earth, good

*sf*



# Little Children, Sweetly Sing.—Concluded.

*rit.*

anthem raise In glad notes of grateful praise, Let your joyful notes arise, Join the chorus  
will to men, Christ is born in Bethlehem, Children catch the wondrous sound, Let it peal the

*mf* *p* *rit.*

*a tempo.* *poco rit.*

of the skies, For to save the sons of men Christ is born in Beth-le-hem.  
earth around, For a new song rends the sky, Glo-ry be to God on high.

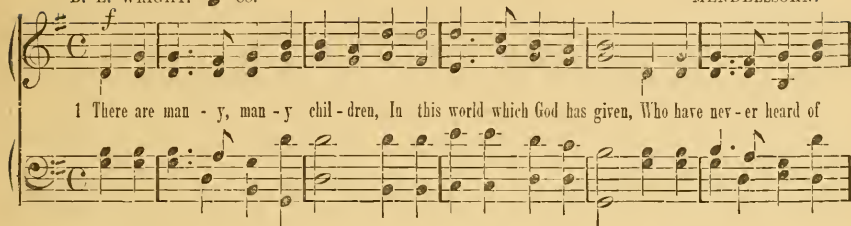
*pp* *poco a poco.* *rit.*



# No. 47. There are Many, Many Children.

D. E. WRIGHT. 2-SS.

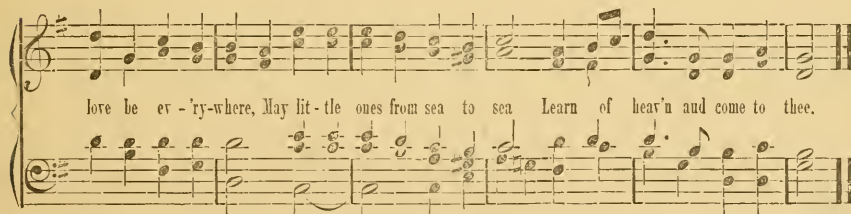
MENDELSSOHN.



1 There are man - y, man - y chil - dren, In this world which God has given, Who have nev - er heard of



Je - sus, Who know not the way to hear'n; Bless - ed Sav - iour, hear our prayer, Let thy



love be ev - 'ry-where, May lit - tle ones from sea to sea Learn of hear'n and come to thee.

2 There are many, many children  
Without blessings we enjoy,  
Who've no school, no church, no Bible,  
Oh, how sad for such as they.  
Blessed Saviour, &c.

3 There are many, many children,  
With that number may we be,  
Who obey and love the Saviour,  
Who at last his face shall see.  
Blessed Saviour, &c.

# No. 48. From India's Sunny Clime.

♩-66.

CHAS. STEGGALL.

*mf* 1 From In-dia's sun-ny clime      The dark-browed children cry,      Give

us the Bi - ble and the school, And save us ere we die.

2 Dear children, heed the call,  
And form a noble band  
To send the gifts to you so dear  
To gladden every land.

3 How will the Saviour's eyes  
Pleased, on such efforts gaze.  
Surely, 'twere sweet to meet his smile,  
And joy to spread his praise.

## No. 49. Harvest Song.

ANON.

H. K. LEWIS.

*mf* 1 The fields are all white, and the reapers are few, We children are willing, but

*Andante. mf.*

what can we do To work for our Lord in his har - vest?

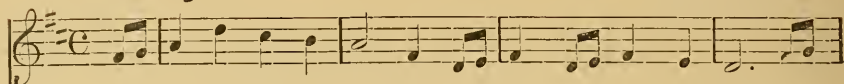
*cres.*

- 2 We'll work by our prayers, by the pennies we bring,  
By small self-denials, the least little thing  
May work for our Lord in his harvest.
- 3 Until, by and by, as the years pass at length,  
We, too, may be reapers, and go forth in strength  
To work for our Lord in his harvest.

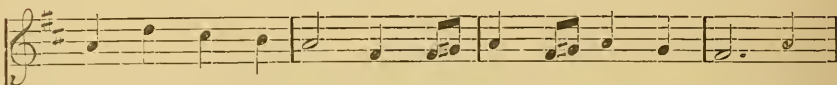
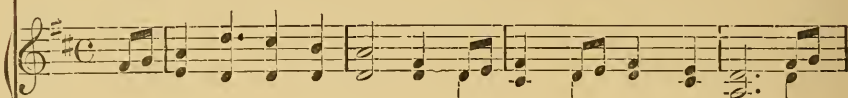
## No. 50. Jerusalem the Glorious.

F. M. NEALE. 84.

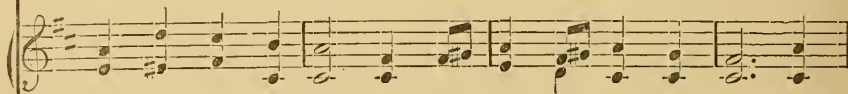
BERTHOLD TOURS.



- 1 Je - ru - sa - lem the glorious, the glo - ry of the blest, Oh,  
2 Be - side thy liv - ing wa - ters all plants are, great and small, The



- dear and fu - ture vis - ion, where wea - ry hearts may rest; Oh,  
ce - dar of the for - est, the hys - sop of the wall; Oh,



## Jerusalem, the Glorious.—Concluded.

one, oh, on - ly man - sion, oh, par - a - dise of joy, Where  
sweet and bless - ed coun - try That ea - ger hearts ex - pect, Je-

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major (one sharp). The middle and bottom staves are a piano accompaniment in G major, featuring chords and moving lines. The lyrics are written below the top staff, with hyphens indicating syllables that span across multiple notes.

*pp lento.*

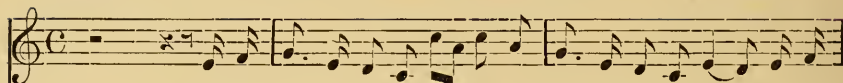
tears are ev - er ban - ished, And smiles have no al - loy.  
sus, in mer - cy, brings us To that dear land of rest.

The second system of the musical score also consists of three staves. It begins with the tempo and dynamics marking *pp lento.* The top staff continues the melody, and the middle and bottom staves continue the piano accompaniment. The lyrics are written below the top staff, concluding the piece.

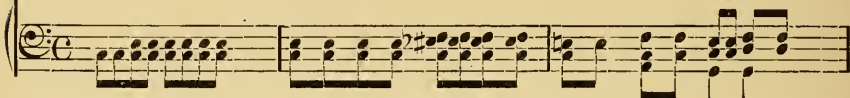
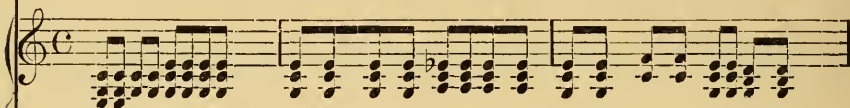
## No. 51. Little Travelers.

JAMES EDMESTON.

MENDELSSOHN.



1 Lit-tle trav'lers Zi-ward, Each one entering into rest, In the



king - dom of your Lord, In the man - sion of the blest.



2 There to welcome Jesus waits  
At the portal of the sky,  
All of those whose little feet  
E'er shall reach the heavenly seat.

3 When together met at last,  
Every tear and pain gone by,  
Lift your heads, ye golden gates,  
Let the little trav'lers in.

# No. 52. There's a Home for Little Children.

A. MIDLANE.

D. CIMAROSA.

1 There's a home for little children, Far above the bright, blue sky, Where

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note bass line and chords in the right hand. The lyrics '1 There's a home for little children, Far above the bright, blue sky, Where' are written below the vocal staff.

Je - sus reigns in glo - ry, A home of peace and joy.

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern as the first system. The lyrics 'Je - sus reigns in glo - ry, A home of peace and joy.' are written below the vocal staff.

2 There's a rest from every trouble,  
From sin and danger free,  
Where every little pilgrim  
Shall rest eternally.

3 Oh, come, dear little children,  
That all may be your own,  
This home in heaven with Jesus,  
'Tis found with Christ alone.

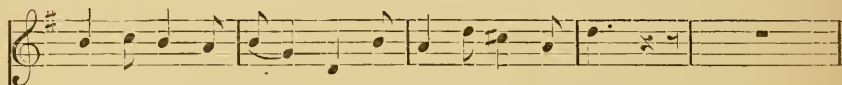


# No. 53. I'm but a Youthful Pilgrim.

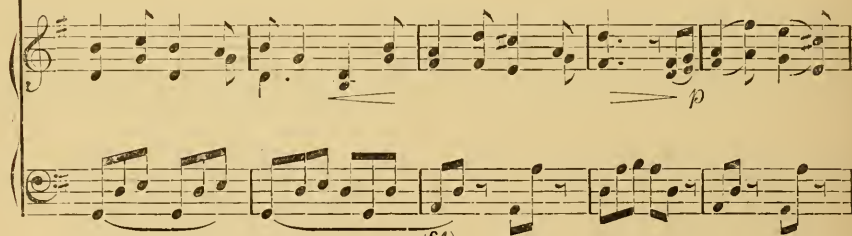
REINECKE.



1 I'm but a youth-ful pil - grim, My journey's just be - gun, They  
2 Then, on my youth-ful jour - ney, What - ev - er I may meet, I'll

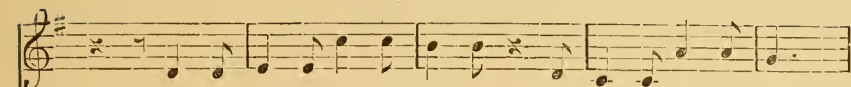


tell me I shall sorrow meet Be - fore my journey's done.  
take it, joy and sor - row, And lay at Je - sus' feet.

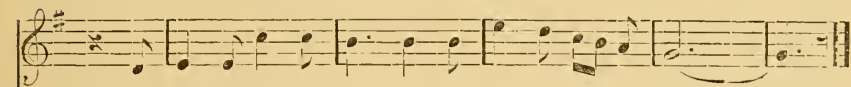




## I'm But a Youthful Pilgrim.—Concluded.



That the world is full of sor-row And suf-fer-ing they say,  
He will comfort me in trou-ble, He'll wipe my tears away,



But I will fol-low Je-sus, And fol-low all the way.....  
With joy I fol-low Je-sus, And fol-low all the way.....



# No. 54. Every Little Step I Take.

ANON.

"I am but a little child."—1 Kings 3. 7.

LEWIS.

1 Ev-'ry lit-tle step I take Forward in my heavenly way, Ev-'ry lit-tle

ef- fort make To grow Christlike day by day.

2 Little sighs and little prayers,  
Even little tears which fall,  
Little hopes, and tears, and cares,  
Saviour, thou dost know them all.

3 Thus my greatest joy is this,  
'That my Saviour loving, mild,  
Knows the children's weaknesses,  
And himself was once a child.

## No. 55. Bethlehem.

ANON.

REINECKE.

1 In the town of Beth-le - hem, Far a - way a - cross the sea, There was  
2 But the ox - en stood around him In a sta - ble low and dim, In the

The first system of the musical score for 'No. 55. Bethlehem.' It features a vocal melody in treble clef and piano accompaniment in bass clef, both in 6/8 time. The key signature has one flat (B-flat). The vocal line consists of two staves of music. The piano accompaniment consists of two staves of music. The lyrics are written below the vocal staves.

laid a lit - tle Ba - by on a Vir - gin Mother's knee; It was  
world he had cre - a - ted There was not a room for him, For he

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staves. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

# Bethlehem.—Concluded.

not a state - ly pal - ace Where that lit - tle Ba - by lay, With tall  
left his Fa - ther's glo - ry, And the gold - en halls a - bove, And he

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The music is in a common time signature. The vocal line features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment consists of chords and moving lines in both hands. There are two fermatas over the piano accompaniment staves, one in the middle and one towards the end of the system.

servants to at - tend him, And red guards to keep the way.  
took our hu - man na - ture In the great - ness of his love.

*un poco rit.* *p*

The second system of the musical score continues the vocal and piano parts. The vocal line ends with a double bar line. The piano accompaniment continues with chords and moving lines. The tempo marking *un poco rit.* (un poco ritardando) is written below the piano accompaniment staves, followed by a fermata. The dynamic marking *p* (piano) is written below the piano accompaniment staves. The system concludes with a final chord in the piano accompaniment.

## No. 56. Once In Royal David's City.

MRS. CECIL FRANCIS ALEXANDER. 1867. ♩—72.

CH. GOUNOD.

1 Once in Da - vid's roy - al cit - y Stood a low - ly eat - tle

The first system of musical notation features a treble and bass staff in C major, 4/4 time. The melody is in the treble staff, and the bass staff provides harmonic support with chords. The lyrics are written below the notes.

shed Where a moth - er laid her Ba - by In a man - ger for his

The second system continues the melody and accompaniment. The lyrics are written below the notes.

bed; Ma - ry was that moth - er mild, Je - sus Christ that lit - tle child.

The third system concludes the musical phrase with a double bar line. The lyrics are written below the notes.

2 And through all his wondrous childhood  
He would honor and obey,  
Love and watch the lowly mother  
In whose gentle arms he lay.  
Christian children all must be  
Mild, obedient, good as he.

3 And our eyes at last shall see him  
Through his own redeeming love,  
For that child, so dear and gentle,  
Is our Lord in heaven above;  
And he leads his children on  
To the place where he is gone.

# No. 57. Sweet Bells Ringing.

MRS. E. A. SEVERANCE.

CARL REINECKE.

*Moderato.*

1 Sweet bells ring-ing, voice sing-ing, Christ was born to - day;  
 2 On the meadows, deep in shadows, Shepherds watched of old,  
 3 "List!" and hear us! Do not fear us! Tid-ings glad we bring;

*mf dolce.*

Hear the sto-ry, Christ of glo-ry In a man-ger lay.  
 An-gels singing—good news bringing—First the sto-ry told.  
 Down from heaven Christ is giv-en, Sav-iour, Lord and King

4 Go! adore him! bow before him!  
 Then they went away;  
 Shepherds hasting, found him resting  
 On a bed of hay.

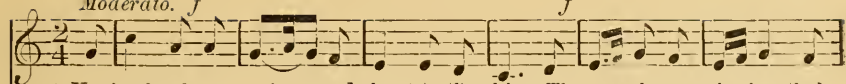
5 Gladly praising, hymns were raising  
 And with joy we say,  
 We will ever love this Saviour,  
 Born on Christmas day.

# No. 58. Christmas Song.

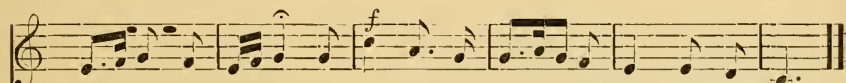
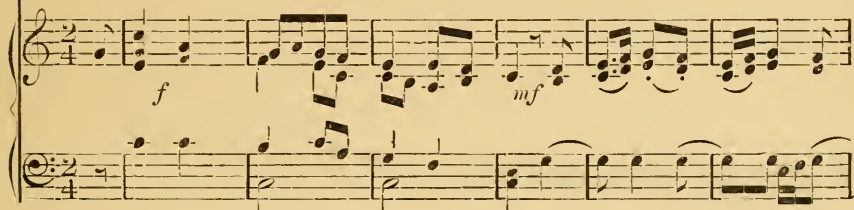
REINECKE.

*Modérato. f*

*f*



- 1 Yes shepherds, a - rise, and shout to the skies, The angels are winging their  
2 Come singing gay psalms, With pipes and with shalms, And come to the manger to



- way here with singing, Sal - va - tion is near, the Sav - iour is here.  
welcome the stranger, Who, born in a stall, is Lord o - ver all.



- 3 As soon as this word the shepherds had heard,  
They sought the appointed, the Lord the anointed,  
And found in a stall the Saviour of all.  
4 They knew him, the mild, the heavenly child,  
And fell down before him, all meek, to adore him,  
And praised him in psalms, with pipes and with shalms.



## No. 59. Easter Hymn.

ADAPTED.  
*Andante.*

MENDELSSOHN.

1 Let the chil - dren chant and sing On this Eas - ter day,

Un - to Christ, our heavenly King, Hymns of triumph and of praise.

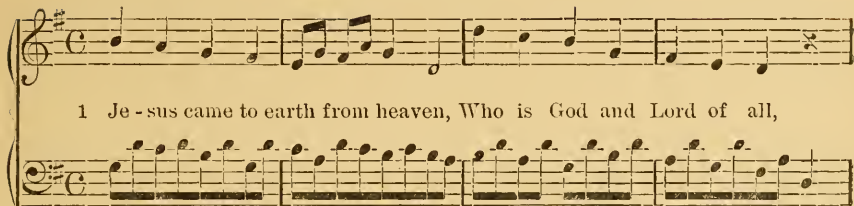
2 Risen Lord ! all praise to thee,  
Christ hath burst his prison,  
And from three days' sleep in death,  
As the sun hath risen.

3 Hark ! angelic voices near  
Bid us not to fear;  
Hark ! with glad accord they cry.  
Jesus lives ! no more to die.

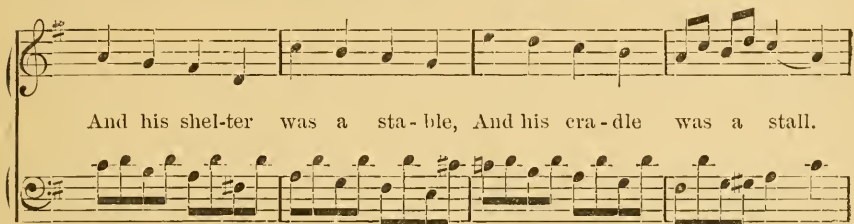
No. 60. Jesus Came to Earth.

MRS. ALEXANDER.

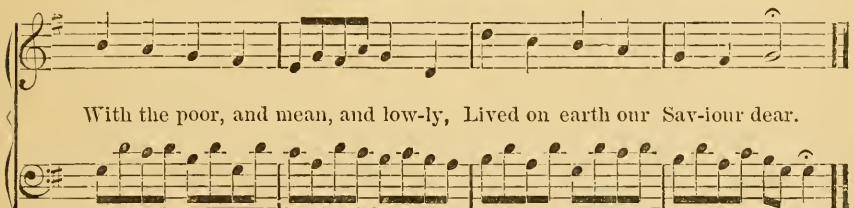
SCHUMANN.



1 Je - sus came to earth from heaven, Who is God and Lord of all,



And his shel-ter was a sta-ble, And his cra-dle was a stall.



With the poor, and mean, and low-ly, Lived on earth our Sav-iour dear.

2 And our eyes at last shall see him,  
Through his own redeeming love;  
For that child, so dear and gentle,  
Is our Lord in heaven above.  
And he leads his children on  
To that place where he is gone.

3 Not in that poor lowly stable,  
With the oxen standing by,  
We shall see him, but in heaven,  
Sit at God's right hand on high,  
When, like stars his children crowned,  
All in white, shall wait around.

# No. 61. The Saviour Once for Sin Was Slain.

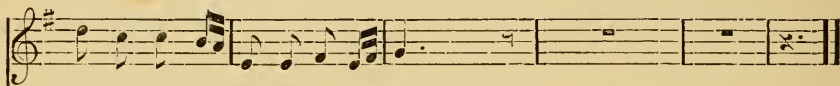
MRS. E. A. SEVERANCE.

SCHUMANN.

*p Andante.*



- 1 The Saviour once for sin was slain, And laid within a tomb, And it was guarded  
2 But Jesus burst the bars of death, He rose and left the dead, The angel rolled the



- by his foes, While friends felt grief and gloom.  
stone away, And grief and gloom were fled.



- 3 "Go, tell the news," so Jesus said,  
When Mary called him Lord;  
How quick she ran! how great the joy,  
When the disciples heard.

- 4 The Saviour lives, and Christ is risen,  
He bids us gladly say;  
Help us to own our risen Lord,  
And serve him every day.

## No. 62. Benediction.

HENRY KING LEWIS.

*Moderato.*

The first system of musical notation is for the vocal part, written on a single staff in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. The lyrics 'The grace of our Lord Je - sus Christ, the love' are written below the staff. The piano accompaniment is shown on a grand staff (treble and bass clefs) with chords and some moving lines in the bass.

The grace of our Lord Je - sus Christ, the love

The second system continues the vocal melody and piano accompaniment. It includes dynamic markings: *f* (forte), *ff* (fortissimo), and *ppp* (pianissimo). The lyrics 'of God, ... Be with us all..... Now and ev - er,' are written below the staff. The piano part features chords and some melodic lines in the bass.

of God, ... Be with us all..... Now and ev - er,

The third system concludes the piece. It includes dynamic markings: *p* (piano), *f* (forte), and *ff* (fortissimo). The lyrics 'Now and ev - er, For - ev - er more. A - men, a - men.' are written below the staff. The piano accompaniment ends with a final chord in the bass.

Now and ev - er, For - ev - er more. A - men, a - men.

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See the shining dew drops.....	38	.....	Haydn.
Sweet the lessons.....	24	Jane E. Leeson.....	J. Baptiste Calkin.
Sweet bells ringing.....	57	Mrs. E. A. Severance.....	Carl Reinecke.
Take my life and let it be.....	45	F. R. Havergal.....	Schubert.
The fields are all white.....	49	Anon.....	Henry King Lewis.
The grace of our Lord.....	62	.....	Henry King Lewis.
There are many, many little children.....	47	D. E. Wright.....	Mendelssohn.
There's a home for little children.....	52	A. Midlam.....	Curschmann.
The Saviour once for sin was slain.....	61	Mrs. E. A. Severance.....	Schumann.
We are but little children.....	44	Mrs. C. F. Alexander.....	Haydn.
When children lay them down to sleep.....	35	.....	Schumann.
When children join in singing.....	14	S. P. Gill.....	Carl Reinecke.
Ye Shepherds, arise.....	58	.....	Carl Reinecke.









